

**CRIMINAL
BEHAVIOR
FANZINE**

**1 DOLLAR
DONATION
ISSUE #13**



On The Mosh and the Value of Introspection

You're thrashing all around, looking like you just had a mixture of violent tremors and an epileptic seizure. You're fighting invisible ninjas, right up until you donkey-kick the dude behind you in the balls, and now you're fighting him.

You're running in a circle, perpetually chasing after something you know not what, probably a reason why you spend all your money on records, shirts, and concerts tied to bands who deliberately write music that sounds like shit.

You jump up and down in place because some guy with a red mohawk and a leather jacket intentionally ruined by metal studs told you to- I can only hope you're a better judge of character in the rest of your life, but your job at Subway and your dreadful Spotify playlist suggest that you are not.

You bang your head, be it up and down, side to side, or in a counter-clockwise motion- I bet your health insurance provider, your doctor, and your physical therapist just love you; the only reason they don't call you a fucking retard is because you're paying them not to.

You stand right next to the speakers to hear all the sounds the band is making- why do you do this to your ears? There are more efficient ways to clean out ear wax and/or render oneself hard of hearing. Why do we do these things to ourselves? The only thing stupider than doing any of these aforementioned things is worrying about how you look to others while doing any of them.

We are bonded together by a small amount of common interests, one of which is a love of music that sounds so cacophonous, so non-harmonious, so lacking in commonly accepted aspects of musicality that one might wonder who would willingly subject themselves to this nonsense. What kind of fucking weirdoes would not only listen to this shit, but get so into it that they dance some kind of primitive dance that makes Elaine Benes' monstrous strut look like a professionally choreographed number?

It's beyond our grasp of understanding, beyond our knowledge base of how social interactions work. The most we can do is accept it as an element of who we are and enjoy it for what it is and what it means to us.

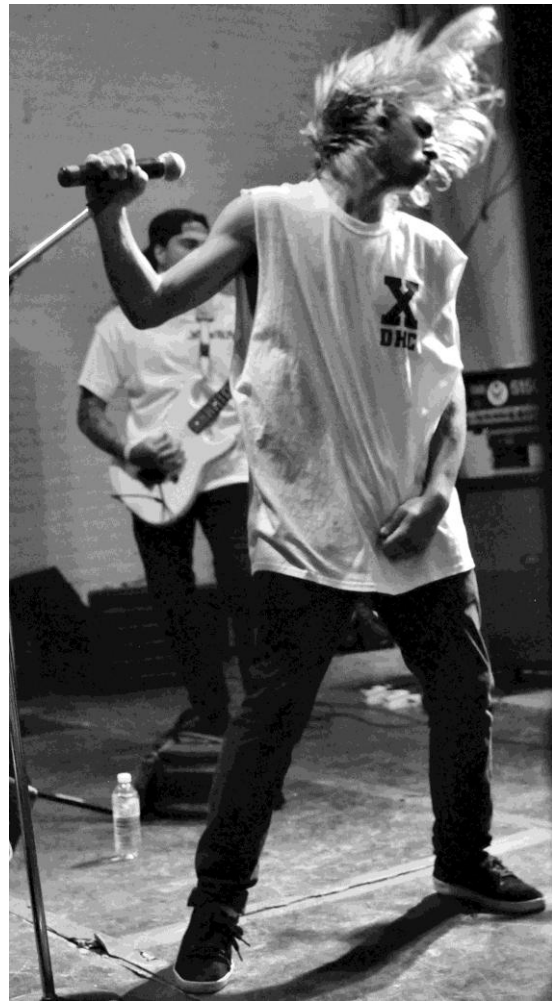
However, it seems that in this era of instantaneous information disclosure and exposure, there is an unnerving level of concern in regard to how we present ourselves to others. This has always existed, but not in as great a way as it is today. To borrow a line from Detroit's finest, "so goddamned worried who's looking at you". That's the state we as fans seem to be in, in hyper-drive. We departed from a world that concerns itself with the social elements of what is 'cool', 'hip', and 'hype', only to come back to it full-circle.

Memories fade over time like unused paper, if they were not already diluted by drugs and booze. In the grand scheme of our universe, no matter how big or small it may be, no one will remember how you looked at a show dancing to music you liked. Either way, you look stupid to the rest of society; the only difference is if you enjoyed doing it. I do.

-Aunt Social

SPITBACK- SKATE THE STREETS DEMO TAPE REVIEW

Mid-tempo hardcore a la Bridge Nine circa 2006 with basement quality production (this is a good thing- hardcore is not meant to sound overly slick). What if the U.S. Bombs were a hardcore band? What if the Faction or JFA grew up in the Midwest in the 2000s rather than the west coast in the 80s? It's a very fun band, the kind that would play a house destruction party in exchange for a 30 pack and a couple blunts- very punk rock attitude for a hardcore band. It's a hardcore band for everyone- crowd-killers, two-steppers, circle pitters, push pitters, posi-jumpers, all are welcome in Spitback's music and at their shows, and none are out of place. The music isn't amazing, but it's what you'd expect a hardcore demo to be. These cats have the energy and the mentality; I think the songs are forthcoming. Not a bad demo tape.



**SPITBACK AT THE TANGENT GALLERY DURING
DON'T CALL IT A FEST, AUGUST 15TH '14**

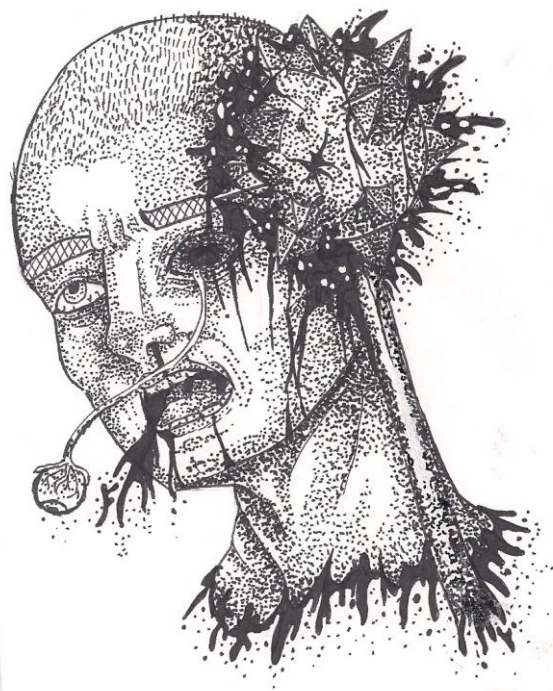
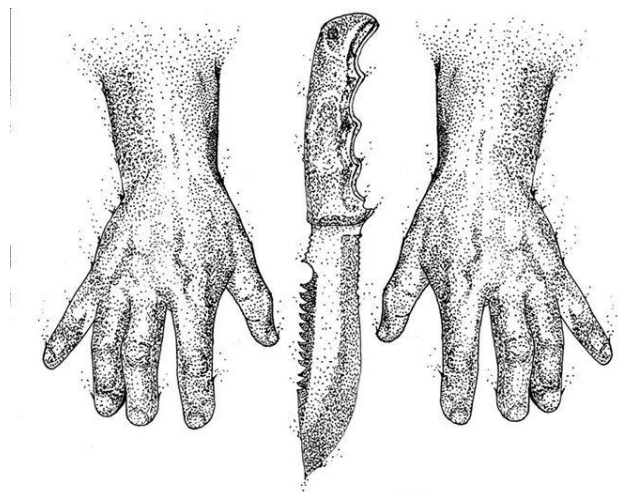


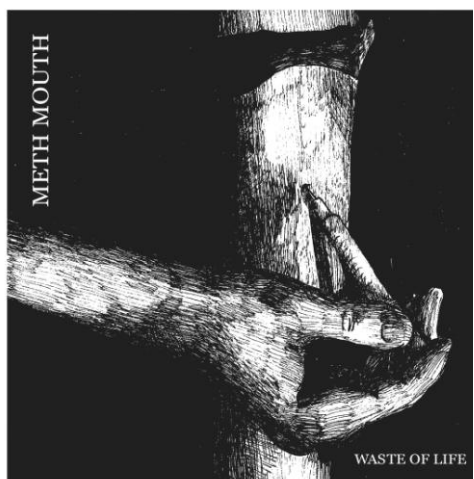
CROWD SHOT AT THE MAGIC STICK, OCTOBER 1ST '14

THE ART OF SARAH ELIZABETH

Sarah Elizabeth is an extraordinarily gifted artist, specializing in drawing and dotwork. Before getting the legal right to drink, she has done flyers, inserts, shirt designs, and general artwork for multiple bands, including Breaking Wheel and Methmouth. Here is some of the downright amazing work she has done to date. She is currently a working artist, so if you need some design work done, drop her a line.

<http://return-to-the-void.tumblr.com>
sarahelizabethartwork@gmail.com





METHMOUTH- WASTE OF LIFE EP REVIEW

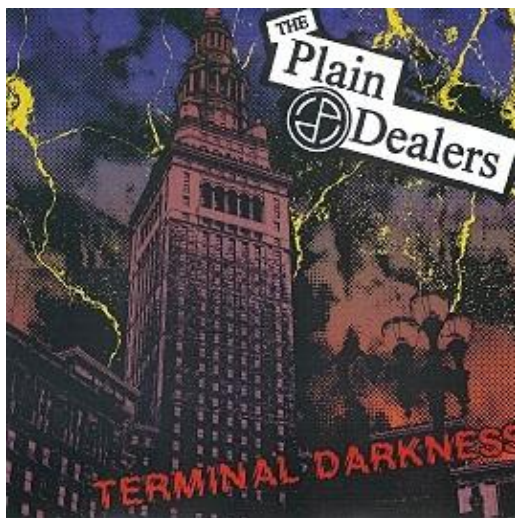
Powerviolence/fastcore at its finest and downtuned-est, it's maybe the length of the single side of a 7" at 33.3 RPM, but enough anger for both sides of it. Think Downsided with less political commentary, tuned down a step or so. Not complicated, but still pretty good if nothing else for a slipping in someone's hipster party playlist just to piss everyone off, because that's funny.



CHAIN RANK AT THE PINCH IN WASHINGTON D.C. FOR DAMAGED CITY FEST, APRIL 11TH

BELOW: CLOUD RAT AT THE TANGENT GALLERY FOR DON'T CALL IT A FEST, AUGUST 15TH '14





**THE PLAIN DEALERS-
TERMINAL DARKNESS B/W
DIE WITH ME 45**

I wasn't a fan of this 45 at first, but I did come around to it eventually; the A-side is a decent first effort, although it takes a minute to kick into gear. The narrative is interesting, though the B-side is a better musical expression of this. The bleak, dark tone of the lyrics is contrasted by the simplistic driving chords of the guitar and the bouncing bass lines that ring of a punk rock sound from happier times- still, it manages to work. "Die With Me" is a bit more fitting in terms of blending the sounds and the words- both are equally bleak, and more driving than the A-side. For an initial effort, thumbs up.



STATE AT CORKTOWN TAVERN, DECEMBER '13



**BOSTON STRANGLER AT ST. STEPHEN'S
CHURCH IN WASHINGTON D.C. FOR
DAMAGED CITY FEST, APRIL 12TH '14**

SHOW REVIEW: THE REPOS/ AUSLANDER/ KNOWN ABUSER/ CLEVELAND NOISE ACT, AT THE BUNKER, SEPTEMBER 5TH, 2014

Now, this was a weird show, and it would eventually be in a good way. I spent three hours driving around at my job, and another three driving to Grand Rapids from Detroit- the long drive was enough, not to mention the freak storm that knocked out a bunch of power all over the state later on, that I drove right fucking through. Eventually, I made it to Grand Rapids for a record store trip (got a nice haul), a stop at a local pizza place (surprisingly good), and a show.

The show starts around 10:30, which is way later than usual for a Grand Rapids show (usually, these are dead on time, short sets, everyone's up and out of there in time to get 8 hours of sleep and go to work in the morning). The first band (not sure if it was Broth or if it was a band who replaced them) was some noise project that seemed like it was straight out of a college art class- take elements that don't usually mix together, and mix them together, and call it art. The problem with this, is that it sucked, even from a "broaden your horizons" perspective. Some noise isn't too bad, some of it is even good- but this, this seemed so contrived and by-the-book for a musical endeavor that I couldn't take it seriously, but they did leave me a nice opportunity to nod off and get some rest.

The second band went on maybe 10 minutes after the first one, so I thought it might be flowing really well, as per usual for a G.R. show. Known Abuser went on, and they did a fucking HAUNTING cover of "How Much Art Can You Take" (by SSD) that rivaled the original. The originals were not far removed from the style of the Repos, to the point of where I thought I was watching the Repos and was waiting for them to do some songs that I knew, which never happened outside of the first song. So, with this in mind, I was kinda bummed, and wandered around looking for people I knew, only to find that there weren't much of any friendly faces at that point.



**COKE BUST AT THE PINCH AT 3:00
A.M. IN WASHINGTON D.C. FOR
DAMAGED CITY FEST, APRIL 11TH '14**



**PROTESTER AT REFUGE SKATE SHOP,
JULY 31ST '14**

I retired back to the couch for the third band, Auslander, who played this really rhythmic "out with the boys" kind of Oi! Not bad for what it was, but given that I was very tired and the music was kind of dry and mundane (like most Oi!, mind you), I quit paying much in the way of attention. I'd like to see these guys in Detroit, I feel as though they'd have quite a bit more ability to interest the crowds here.

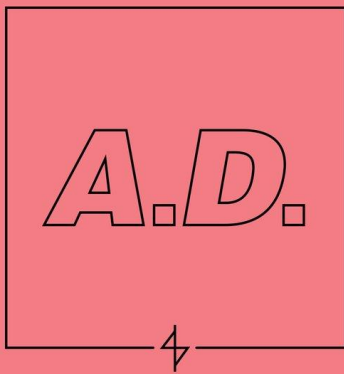
After an hour and a half of waiting for the Repos to go on, I was about to leave, since I had to work in the morning and had a three hour drive ahead of me. I noticed that a drummer was setting up equipment, but it seemed like everyone had filed out like the show was over, so I went upstairs to piss to see if that was indeed the case. It kind of looked like it, but I held out hope for a few more minutes until I could buy some much-needed Repos merch. I did this, and I noticed more people filing back down and more band members setting up. FUCKING FINALLY! The Repos were going on!

They were of course the last band of the night, and there was no explanation given as to why they went on late. They went on, and blasted away their demented 80s-style fast/faster/fastest hardcore punk, the way I've always envisioned it. Though I didn't know a few of the songs they did, I did know a few of them, "Valium Cocoon", "Pig Acts", and I think they also did "Kids Don't Care". It was brief, but energetic, volatile, yet friendly and welcoming, the way a hardcore/punk set should be.

Also, after the set was over, I ran into the folks in Snakes and Detain (some of the nicest folks I know, and some of the only Grand Rapids people I'm fond of), and had a merry time with them until I had to depart for Detroit. It was worth the long drives and sleep deprivation the next day.



**HOLY FROM ITALY PLAYING AT THE
TANGENT GALLERY FOR DON'T CALL
IT A FEST, AUGUST 15TH '14**



ANGEL DU\$T- A.D. LP REVIEW

I tried liking pop punk once- the Descendents' 'Milo Goes To College' is an awesome record. Some of their later material isn't bad. Hell, even some of the best punk music has its roots in catchy bubblegum pop- some of these songs are even love songs. The potential exists for catchy punk/hardcore music that isn't necessarily rough-and-tough all the time (though that is the best kind). This record, and this band, is not that. The singer's voice is vexing- it's melodic, sure, but it sounds strained, unnatural, forced, like something that doesn't fit. The music is far from catchy or enchanting- think Cro-Mags' 'Revenge' B-sides or the Buzzcocks on a fucking shitty and awful day where they play their instruments too hard and too fast just so that they can get the set over with and leave. Even if this music is innovative and unique, it is truly god-awful. Buy this for someone that you're fake friends with as a gift so they know how you really feel about them, that you paid good money and wasted valuable time in order to subject them to this swill. That would be one cold dish of revenge.

-Gary Abusey



CODE ORANGE AT THE MAGIC STICK, OCTOBER 1ST '14



WELCOME TO 2013 COMPILATION LP REVIEW

The packaging and the zine that comes with this record are excellent, as per normal with Not Normal. Detailed, artistic, captivating, everything a compilation should be.

The two tracks Basque Country band Hondartzako Hondakinak offer are pure chaos, unfocused hardcore punk with a lacking sense of rhythm- I'm not complaining. Cũlo is as they always are- pure nihilistic snot without a bass or regard for common existence of man; it is mutant, through and through. Adjustment to Society is one of my favorite PNW hardcore punk bands with some of the hardest-hitting, brutally honest lyrics I've read to date. They're no longer a band now, but I can't say enough good things about them anyways. I am at a loss for words on what to say about Big Crux's track. Ooze had me confused at first as well, but eventually I did realize that it's a shell of weirdness with a thrashy punk center filling. Haute Couture's track is a straight-up Bad Brains-worship intro conjoined with some gnarly d-beat, quite good. Inservibles has two tracks of noisy raw punk, adequate at what it is but just a little too unpolished for my taste. Tenement... I really tried to get into this band, but honestly, I hate this track, through and through. I'm sure it's decent indie rock music, but I really fucking hate indie rock music.

Side two brought Negative Degree first- nervous fits of rage-filled 80s hardcore punk, 100% piss and vinegar. Brown Sugar's track is another minute-long blast of funky weirdness, but it has a drive to it. Porkeria is a band that sounds as though Los Crudos listened to a lot of classic 80s hardcore (even though they probably already did). The Spanish-speaking nations seem to make some badass hardcore; not sure if there's a correlation between the two, but it doesn't matter, because no matter who made it, these tracks rip. NASA Space Universe- a strange mix of noise punk and the drearier side of Chaos UK songs; I wasn't into it. Good Throb- whoa, what a band. They are as if X-Ray Spex were angrier and funnier, and given how insightful Poly Styrene was (RIP), this is saying something. Catchy, biting, driving- everything punk should ever be in two tracks. Bored Straight has ripped for a while, but these two songs are a step above, yet still fit with the rough and weird mix of punk tracks on this compilation. They are a modern Midwestern version of The Neos. Broken Prayer is a halfway decent Chicago group, playing some post punk/industrial punk- unique, though this track is not a particularly standout one for this band. Closing out this undoubtedly weird record is Thee Nodes, who blast some heavily-drenched-in-reverb noise punk, probably best experienced under the influence of hallucinogens. Spacey as fuck, no doubt.

I can highly recommend half the bands on this, the rest are honestly too weird for me. If you like super weird, you might dig it, but I thrive on rhythm and a mild resemblance of normality, so do with that what you will.



LEFT: HOLLOW EARTH OF DETROIT
RIGHT: EXALT OF CANADA
BOTH AT SOUTH HALL AT GENESIS,
SEPTEMBER 18TH '14



FREEDOM AT PAYCHECK'S LOUNGE ON THE LIFE AND DEATH TOUR, JUNE 27TH



OLD WOUNDS DEATH PROJECTION EP REVIEW

The opening riff on the first song is enough to get this EP a review- it's one of the hardest and most brutal riffs I've heard this side of the 80s. 'Dead Beat Blues' hits hard all the way through, ending with the prophetic line "Life is pain, death is release". 'Ritual' is a unique song blending just about every kind of extreme music into one (save for harsh noise). 'Bloodpact' is much the same, and notable for the fact that the vocals are abrasive yet distinct, clear enough to discern the lyrics the singer utters. The last song 'Epilogue of a Possession' is the epitome of a long 90s hardcore song- melodic and cacophonous at some times, and reaching epic proportions at others. The band's lyrics are largely on another level- I do not understand some of them. They're a mix of storytelling and a rhythmic blend of philosophical musings from a strange, interesting fellow with a lot of heart and even more charisma. This band is one I admit that I do not fully grasp, but it's pretty fucking good, much more intelligent than most 90s-influenced hardcore and metalcore jocked today. Through the sheer application of hard work, this band **DESERVES** your attention. Donkey kick your neighbor and dwell on the deeper elements of your life.



OLD WOUNDS AT SOUTH HALL AT GENESIS, SEPTEMBER 18TH '14





FREEDOM PAY THE PRICE EP REVIEW

I'll just get this out of the way right now, even though the band members might not be so keen on this description- this is Face Reality, part II. Not the same band, but merely a continuation of the direction they were headed in when they had their untimely end. That being said, it IS an evolution as much as it is a continuation. This mixes the likes of classic hardcore punk a la Negative Approach, Straight Ahead, Blitz, etc. with mid-late 80s-style NYHC, and the only thing that can never be faked in a band, urban fucking grit. "Blank Stare" also lifts a line from the Sly Stallone movie Cobra, a nice touch. 'I Refuse' has a vibe of man-versus-society, or rather, a narrative, something lacking in a lot of modern hardcore- too often, it is rife with songs about other individuals (not that they're lacking here), a man-versus-man narrative that need not be as pervasive as it is.

This EP has everything you could want in a hardcore record- it's fucking pissed, you can sing along, you can mosh, you can toe-tap, you can bang your head; if you like hardcore punk, you'll like this. The vocals could be a smidge louder, but apart from that, this is a classic hardcore EP for the modern age. They have evolved greatly, and I'm proud to have been even a small part of it.



BREAKING WHEEL AT SOUTH HALL OF GENESIS, SEPTEMBER 18TH '14



RAW JUSTICE- ARTIFICIAL PEACE EP REVIEW

The band's first EP set the stage for some good old brutal straight edge hardcore punk- I didn't think that they could improve on it, yet they did. I didn't think that one guy belting out some angry shouts backed with thundering drum rhythms could make me want to get violent and mosh, but it did. To top it all off, this record is named after (inadvertently or not) a lesser-known 80s hardcore band from Washington, D.C.

The only thing that might have made this record better is if Raw Justice had covered one of their songs.

Barring that, this can't get any better. The guitars are goddamned brutal, the bass chugs along with all the force of a fucking train, the drums are crushing whether they're fast or slow, and even though the vocalist sounds like Pee-wee Herman singing Infest songs, I fucking love it. This is one of the best EPs I've heard all year. Jaw shattered.



CONGENITAL DEATH- FROM MY HANDS EP REVIEW

Short, sharp, and sinister, this EP is a crafty blend of powerviolence and hardcore carried forth by a shrill voice and a fast, off-kilter drum beat. The lyrics, while nonspecific and indirect, still hit pretty hard, just as much as the intense music pouring from both sides of the stereo. It hits that careful blend of unique and familiar that many punk and hardcore bands strive to hit but do not. Some of Philly's finest here, folks. This would be an ideal opener for This Is Hardcore, because Congenital Death does for speed and energy what hardcore bands do in slow and heavy.



TRASH TALK AT THE MICHIGAN BUILDING, AUGUST '14



GREEN BERET AT ST. STEPHEN'S CHURCH FOR DAMAGED CITY FEST, APRIL 11TH '14



Black Breath at the Shelter, May '14



Marrow at the Trumbullplex, July '13



**SAWCHUK AT THE TANGENT GALLERY FOR
DON'T CALL IT A FEST, AUGUST 15TH '14**



**REBEL SPIES- BEFORE I DIE...
7" REVIEW**

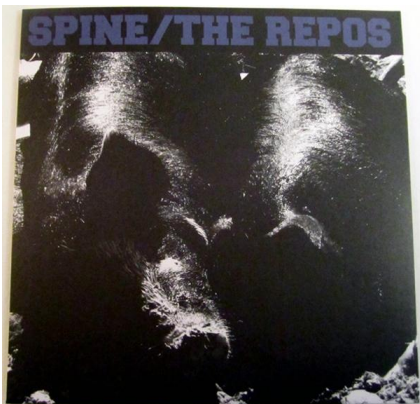


**RINGWORM AT PAYCHECK'S LOUNGE,
OCTOBER 11TH '13**

Energetic punk rock with a huge dose of sing-a-long melody a la 7 Seconds, early Gorilla Biscuits, any number of Chicago bands, and a very late-era of Minor Threat or Dag Nasty- it mixes Chicago and D.C. sounds with Detroit. They even sneak in a SICK breakdown in the middle of "What Have I Done", showing that they are capable of true grit, but prefer the calming, euphonic energy of melody rather than the cacophonous, repetitious sound of rhythm. It's quite catchy and fun, but it took me a few listens before I realized this. I appreciate the different approach the Rebel Spies take, good shit.



OUT OF HAND AND A STAGE-DIVER AT THE MAGIC STICK, OCTOBER 1ST '14



SPINE/THE REPOS SPLIT 7" REVIEW

The same sides of a different coin, these tracks, this split, fucking rip. On Spine's side, there is more of a sociopathic late-80s NYHC feel to it (not New Breed Comp. style, though- more like the bands on The Way It Is). The lyrical content is on point; one song is about a dystopian future complete with cannibalism, another about the problem of sexual assault at shows, one about the future already being written for you, and the fourth is about problems with dentists. The final song is a cover of the Repos' Kids Don't Care (off their first 12"); these tracks are a simultaneous continuation and evolution of the songs laid down on their first EP. On the Repos' side, it's clear the band has changed since their first incarnation (broke up in '08, members went on to form the Ropes two years later, and that band folded due to threats of litigation by a more commercially successful band also named the Ropes, and the Repos were reborn). The jagged, disjointed, angry, and puzzled sound still remains, however, and the charm of the first band also still exists. Blurry in its blending/mixing of the instruments, the sound is one ugly mix of killer hardcore punk with rough enunciations of something resembling words. The packaging is excellent, everything a split should be. Same goes for the sounds- this record has reinvigorated my belief in the power of the split(s).



YOUNG AND IN THE WAY AT THE TANGENT GALLERY FOR DON'T CALL IT A FEST, AUGUST 15TH '14

DEAD CHURCH/FACTION DISASTER SPLIT 7" REVIEW

On the Dead Church side, it's grindcore with all the cacophony and on-point drumming, powerviolence with all the invective lyrics and killer riffs; these tracks are some real headbangers, with a gnarly guitar sound, although I do feel the drums get a little drowned out. I appreciate the seriousness with which these guys take themselves, and this is a good set of songs to get violent to. On the Faction Disaster side, although I like the drumming and the funny as fuck sound clip, I do not like this style of grindcore- I can't understand any of the words and the guitar is more feedback than riffage or rhythm. I'll admit that music like this is great for getting people to leave the room and stay away from you, but I doubt I'd get into it otherwise.

A SHORT LIST OF DIY SHOWS IN THE MICHIGAN AREA

- Nov. 28th Detroit Hardcore Black Friday w/ Soul Search, Forced Order, Fury, Build and Destroy, Freedom, Retribution (last show), True Love, Dead Church, and Breaking Wheel at the Tangent Gallery in Detroit \$12 5 pm AA
- Nov. 29th The Flatliners, the Greenery, Dead Hour Noise (record release), and Three Cents Short at Mac's Bar in Lansing \$12/\$15 8 pm AA
- Nov. 30th Hollow Earth (CD release), Today Is The Day, KDC, The Armed, and React at the Yonka House in Detroit \$8 7:30 pm AA
- Nov. 30th The Greenery, the Sheds, Borrowed and Blue, Meet Me in Manhattan, and Splitface at the Ottawa Tavern in Toledo \$10 7 pm AA
- Dec. 5th Boreworm, Smash Your Enemies, Beast in the Field, Gutrot, Change Is, Bowdown, Argus, Turncoat, Elizabeth Stryde, and Desiring Dead Flesh at Olde Jamestowne Hall in Saginaw \$10 4 pm AA
- Dec. 5th Morbid Tales Book Release w/ Temple of Void, Isenblast, and Them Teeth at PJ's Lager House in Detroit \$10 9 pm 21+
- Dec. 6th Xerxes, Sapphic, and Elissa Lam at The Spoke Folks (221 Logan St. SW) in Grand Rapids \$5 8 pm AA
- Dec. 6th Aggro or Die! (record release), The Hook N Krooks, the Gutter Ghouls, and the Slammin' Zeros at the Rockery in Wyandotte No cover 9 pm 21+
- Dec. 6th The Swellers (last Detroit show), Kid Brother Collective, The Fullblast, Loose Planes, and Braided Veins at the Magic Stick in Detroit \$10/\$12 8 pm AA
- Dec. 7th Corrections House, Statiqbloom, two TBA at the Magic Stick Lounge in Detroit \$10/\$12 8 pm AA
- Dec. 9th Every Time I Die, The Ghost Inside, Architects, Hundredth, and Backtrack at St. Andrew's Hall in Detroit \$17 6 pm AA
- Dec. 11th Turnstile, Downpresser, Take Offense, Death Before Dishonor, and Freedom at the Tangent Gallery in Detroit \$12 7 pm AA
- Dec. 12th Spine, Spitback, Out of Hand, Breaking Wheel, and One By One at the Sanctuary (1501 E. Outer Dr.) in Detroit \$7 8 pm AA
- Dec. 13th Nashville Pussy, Valient Thorr, and Against the Grain at Small's in Hamtramck \$13/\$16 8 pm AA
- Dec. 14th Ringworm, Gutrot, and Pick Axe Preacher at the Sanctuary in Detroit \$8 8 pm AA
- Dec. 19th Ante Up, Poison Tongues, Aztek the Barfly, Smash Your Enemies, and Downcast at Corktown Tavern in Detroit \$5 8 pm 21+
- Dec. 19th Cloud Rat, Girth, Fetal Stress, and Violent Mutation at the Precinct in Detroit
No info listed

A SHORT LIST OF DIY SHOWS IN THE MICHIGAN AREA

- Dec. 20th Detroit Music Scene/Toys 4 Tots Benefit w/ Downcast, Argus, Ill Minded, Forever Cadence, Liberator, All Systems Go, and Taking Dreams at Rookie's (1519 Oak St.) in Wyandotte \$4 w/ toy, \$8 without 6 pm AA (21+ for after-party)
- Dec. 20th Revoltor, Worry, Minors, Dead Church, and Uncle Ray at the Windsor Beer Exchange (493 University Ave. West) in Windsor, ON \$5 suggested donation 9:17 pm AA
- Dec. 20th Hard Stripes, Pure Disgust, Freedom, and Spiked Collar at Refuge Skate Shop in Dearborn \$8 4 pm AA
- Dec. 26th Black Christmas 2014 w/ the Suicide Machines, Telegraph, Mustard Plug, Negative Approach, the Meatmen, Fordirelifesake, Wilson, the Koffin Kats, Walls of Jericho, the Creepshow, Fireworks, Hellmouth, Mrs. Skanatto, PEARS, the Dewtons, St. Thomas Boys Academy, Destroy This Place!, Poison Tongues, Tharsis They, and CBJ at the Majestic Theater in Detroit \$25/\$30 6 pm AA
- Dec. 28th Mustard Plug, the Koffin Kats, Hard Lessons, The Campinellis, and Murder Party at the Intersection in Grand Rapids \$10/\$12 5:30 pm AA
- January 1st The Sentenced, Treatment, Don't Get Bored, and Ishtar at the Precinct in Detroit \$7 8 pm AA
- Jan. 6th Modern Pain, Homewrecker, Sick Symptom, possibly more TBA at Olde Jamestowne Hall in Saginaw No info listed
- Jan. 9th Four Year Strong, Comeback Kid, Narco Debut, Expire, more TBA at the Crofoot in Pontiac \$15/\$18 6 pm AA
- Jan. 10th Ante Up, Dog Pound, Liberator, Ill Minded, Speculations, more TBA at Kurt's House (1212 Myrtle) in Port Huron \$5 6 pm AA
- Jan. 10th Nightkin, Mutilated, Morgatory, Writhing, and Three Parts Demon at Small's in Hamtramck \$10 8 pm AA
- Jan. 16th Vice, Knocked Loose, Ill Minded, Downcast, and Dog Pound at the Sanctuary (1501 E. Outer Dr.) in Detroit \$8 7 pm AA
- Jan. 17th Gang Green, Antagonizers ATL, Bad Assets, Stale Phish, one TBA at Corktown Tavern in Detroit \$12 9 pm 21+
- Jan. 24th Hatebreed, Sin Theorem, Withhold the Blood, and Society Kills at the Intersection in Grand Rapids \$18/\$20 7 pm AA
- February 3rd Carousel Kings, Surway Says!, Freshman 15, Everybody Run, Opposite Kid, and the Beer Cans at the Sanctuary (1501 E. Outer Dr.) in Detroit \$8/\$10 6 pm AA
- Feb. 18th Stick to Your Guns, the Amity Affliction, Being As An Ocean, 68, and Poison Tongues at the Magic Stick in Detroit \$15/\$18 6 pm AA
- Feb. 23rd Behemoth, Cannibal Corpse, Aeon, and Tribulation at St. Andrew's Hall in Detroit \$28-\$40 6 pm AA

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Any and all submissions from anyone and everyone are welcome- the print format might not be the healthiest it's been in a long time, but it's still a way to get your voice heard! If you think what you have to say needs to be heard by punks in Detroit, feel free to find us or shoot us an e-mail and we'll talk.

